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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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SPECIAL ANNOUNCEMENT.

The "American Art News" will, as usual, during the Summer, appear MONTHLY until Saturday, October 14th, when the weekly issues will be resumed.

The remaining Summer MONTHLY issue will be published on Saturday, September 16.

SUMMER ART SEASON.

It is an erroneous opinion, generally entertained, that during the summer season all interest in art in America is practically dead. This idea is probably founded upon the fact that several of the large art dealers, especially in this city, have put up the shutters on their establishments and have sought recreation abroad. But an examination of what is going on in art circles at home will convince art lovers that there is great interest manifested in art despite the dull season. The attendance at the Metropolitan Museum averages 50,000 a month through the summer. Central Park is a sketching ground for industrious art students; the Brooklyn Institute of Art and Sciences is well

patronized, as are the out-of-town resorts, such as Shinnecock Hills, Woodstock, Lyme, Ogunquit, etc.

There are summer exhibitions of works of the prominent artists at Boston, Pittsburgh, Cincinnati, Buffalo, New Orleans, Chicago and many other smaller art centers. News from cities in the middle west show an increased interest in art, and in several of them successful efforts have been made to raise sufficient funds to erect permanent buildings in which to hold regular exhibitions.

A CORRECTION.

In the July issue of the *American Art News* we reproduced the "Brooklyn Bridge, by Jonas Lie, and because of the wonderful and unaccountable antics of the types his name was misspelt Lil and the error was not discovered until too late to correct it. We offer sincere apologies to the artist.

In the last issue of the *American Art News* the death notice of Horace Thurston See appeared in which there was an error as to the artist's first name and the date of his death. He died July 2 last, and his correct name was Harry Thurston See.

METROPOLITAN MUSEUM.

The August bulletin of the Metropolitan Museum states that no paintings were acquired in July, but several rare bronzes, furniture and porcelains are of recent acquisition; among the former are two statuettes, "The Bather" and "The Song of the Wave." Isador Konti has presented the museum with a bronze medal commemorative of the 250th anniversary of the first settlement of Jews in the United States. Mr. J. Pierpont Morgan has loaned to the Museum three Chinese porcelains and a French Renaissance carved wood cabinet. There will be a loan exhibition of silver in October, showing examples of ecclesiastical plate collected by the Society of Colonial Dames of New York, embracing specimens of the work of silversmiths of New York, New Jersey and the South.

ARTIST VERSUS DEALER.

It is about time that some steps were taken to end the remarks that various artists have been making in regard to dealers, throughout the country. One can hardly pick up a paper in which an interview is given with an artist, but you will find that the dealer is the blot in the whole realm of art. He does his best to destroy the poor artist and if by chance he should sell one of the painter's pictures he takes almost the entire amount as his share of the sale. Now what is the reason for this attack? We think that we are safe in saying that there is not a single artist with a reputation that has not attained this without the aid of the dealer. How many times has it happened when a dealer gives an exhibition that a client has gone to the artist direct and bought the same canvas that he saw in the exhibition for less money than the dealer had to pay for it himself? Is this fair? We feel sure that if the books of the dealer were shown, that you would find that they had carried these painters on their books for various supplies for many months, and in many cases had to charge a certain per cent. to profit and loss. These are some of the things that you never hear from the artist.

There is a remedy, and one that certainly will come, and that is, refuse to handle the works of these men that are continually knocking the dealer, and see where they will end—"The Art Review."

OBITUARY.

Josef Israels.

The famous Dutch artist, Josef Israels, died at The Hague Aug. 12, aged 87 years. He was destined by his father to become a business man, in his early youth, but the artistic talent which he possessed soon found an opportunity to exercise its bent, and he devoted his time in that sphere in which he was destined to become famous wherever art was appreciated. His first notable picture was "William of Orange Bidding Defiance to Philip II. of Spain," but it was his depiction of Dutch peasants and fisher folk and his etchings that won him the most enduring fame. Among his earlier pictures, which are best known, is "Passing Mother's Grave," painted in 1856 and purchased by the Amsterdam Academy of Fine Arts. At one period he became the pupil of Picot and Scheffer, and the École des Beaux Arts in Paris under Delaroche. Later he went to Zandvoort, where under conservative masters he found the themes and local atmosphere which developed his great genius and won his lasting fame. Then he went to Amsterdam, where he lived and worked for several years, but finally went to The Hague and ended his career in that city. "The Cradle" and "The Shipwrecked Mariner," among his earlier works, were exhibited in London in 1862, and the latter, which was sold not long ago, brought more than \$20,000. "The Pancake," which sold for \$13,500; "The Frugal Meal," which brought \$20,000, at the Alexander Young sale in London in 1910, and "Expectation," now owned by The Metropolitan Museum of this city, are fine examples of his genius, while other specimens are "The Silent House," in the Glasgow Museum; "An Interior," in the Dordrecht Gallery; "Alone in the World," in the Amsterdam Gallery; "The Sower," "A Cottage Madonna" and "Through Darkness to Light." His most notable pictures of fisher fold include "The Zandvoort Fisherman," in the Amsterdam Gallery; "The Toilers of the Sea," "Between the Field and Seashore" and "The Bric-a-brac Dealer" won medals of honor at the Paris Exposition in 1900. His most popular Jewish painting, "The Scribe," is in the Munich Gallery. "The Widower," "When We Grow Old," "Alone in the World," "An Interior," "Toilers of the Sea" and a "Speechless Dialogue" are among his mature works, and he also won success in watercolors and as an etcher. The artist received medals at several exhibitions in Holland, Belgium and other countries, and was an honorary member of the academies at The Hague, Antwerp, Munich and Edinburgh, and a corresponding member of the French Institute, a Knight of the Orders of the Dutch Lion, Francis Joseph of Austria and Leopold of Belgium.

Among many art critics and lovers of art he is regarded as the modern Rembrandt.

Edwin A. Abbey.

The noted American artist, Edwin A. Abbey, died in London, England, Aug. 1, aged 59 years. His remains were cremated Aug. 3, placed in a bronzed urn and buried at Kingsbury old church, near Willesden.

When his death was announced, the London papers printed highly appreciative notices of his career as an artist and of his personal lovable qualities. King George and Queen Mary sent messages of sympathy and condolence to Mrs. Abbey, and among those who attended the funeral were the artist's associates of the Royal Academy, Ambassador Reid, Sir Edward John Poynter, Sir Lawrence Alma-Tadema, Sir Aston Webb, James J. Shannon, Albert Chevalier Tayler and Sir Frank Short.

Edwin A. Abbey was born in Philadel-

phia April 1, 1852, and studied at the Philadelphia Academy. As a youth his first artistic effort was printed in *Oliver Optic's Magazine* in 1866, and his first success was won as an illustrator for periodicals and a painter of watercolors. After leaving Philadelphia he came to New York and became a permanent member of the staff of *Harper's Magazine*, together with such artists as Charles S. Reinhart, Howard Pyle, Joseph Pennell and William T. Smedley. At this time *Harper's* gave him a commission to illustrate some of the poems of Robert Herrick, and after this work was finished he began a notable series of Shakespearean drawings, for which he went to England, and with the completion of these tasks he made a name for himself both in this country and England. His transition from black and white to watercolors and thence to oils was gradual, and in the latter he established his most lasting fame. In 1883 he was elected a member of the Royal Institute of Watercolors, but his first honors for oils was awarded in 1890, when the Royal Academy accepted his "May Day Morning," hung it in a favorable place, and in 1898 elected him an R. A. His greatest achievements in oils are "The Quest of the Holy Grail," which is in the Boston Library, and the "Coronation of King Edward VII." The former has been pronounced perfect in every detail of architecture, dress and heraldry, while the latter has been praised by antiquarians because of its perfection and accuracy of detail, and it was this work which won for the artist his greatest fame in England. His historical work for the Pennsylvania state capitol, it is stated, was not completed, but other accounts assert that the box containing eight canvases, four lunettes for the dome and the smaller ones were all packed under the personal supervision of the artist and were ready for shipment before his illness. The lunettes represent the "Treasures of the Earth" as revealed by sciences; "The Spirit of Light," "The Spirit of Religious Liberty" and "The Spirit of Vulcan." The smaller canvases have figures representing Religion, Science, Law and Art.

Mr. Abbey was invited by King George to paint his coronation, but declined the offer, explaining that the petty annoyance and trouble he met with in painting the coronation of King Edward, from some prominent sitters, was too trying for him to encounter a second time. King Edward and Queen Alexandra were considerate, tactful and prompt in their appointments with the artist, but a number of lesser lights were by no means so thoughtful or appreciative of the artist's time and patience.

Charles Walter Stetson.

Charles Walter Stetson, an artist, who was born in Providence, R. I., recently died in Rome, aged 52 years. He was well known in art circles in this country, his paintings having been exhibited at the Pennsylvania Academy, the Boston Art Museum, the art museums of Cincinnati, Detroit, St. Louis, New Orleans, San Francisco, in the New Gallery, London, and at the exhibition of the Belle Arti Cultori, Rome.

Reinhold Begas.

From Berlin is announced the death of Prof. Reinhold Begas, the famous German sculptor, aged 82 years. He was a student in the Berlin Academy and later went to Rome. Some of his notable works are the groups "Hagar and Ishmael," "Psyche and Amor," "Mercury and Psyche." He was one of a number of competitors in the international contest for the Berlin Schiller monument, in which his plans were accepted.